

THE NONCONFORMIST MUSICAL JOURNAL:

A MONTHLY RECORD AND REVIEW.

Devoted to the interests of Worship Music in the
Nonconformist Churches.

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PUBLISHED THE FIRST OF
THE MONTH,
Price 2d.

YEARLY SUBSCRIPTION,
Post free, 2s. 6d.

Editorial, Publishing, and Advertising Offices—

44, FLEET STREET, LONDON, E.C.

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Our Competitions.

THE prize of two guineas for the best Easter Anthem has been awarded to

MR. JOHN P. ATTWATER, A.C.O.,
2, Belmont Road,
Clapham, S.W.,

to whom we have forwarded a cheque. "He is risen" is the title of the composition, a copy of which will appear in the Journal for March. Mr. Attwater has treated his subject in a rather novel manner. In the opening movement, which he calls "Meditation," he introduces the melody of Dr. Dykes' well-known tune from "Hymns Ancient and Modern" to "O come and mourn with me awhile." This is followed by a short passage, termed "Comfort"; and the last movement, which is bold and vigorous, is described as "Joy." The introduction in the accompaniment of a few bars of the *Easter Hymn* while the voices are singing "Hallelujah" is very effective. Altogether, this will be a popular anthem, and choirs requiring something new for Easter Sunday will do well to see it. Copies may be had at our office about the 20th of this month.

OUR NEXT COMPETITION.

We offer a prize of two guineas for the best Anthem for General Use. It should be joyful in character.

The following are the conditions:—

1. Compositions must be sent to our office not later than March 1st.
2. Each composition must be marked with a *nom de plume*, and must be accompanied by a sealed envelope containing the name and address of the composer.
3. The anthem, when printed, must not occupy less than four or more than six pages octavo size. The intention is to publish the successful composition in the "Popular Anthem" Series. Solos are allowed.
4. The successful anthem shall become our copyright on payment of the prize.
5. Unsuccessful compositions will be returned if stamped addressed envelopes are sent us for that purpose.
6. We reserve the right to withhold the prize should we consider there is no composition of sufficient merit.
7. Our decision in all matters relating to the competition shall be final.

A MINISTER of a small chapel in Essex, feeling very strongly the necessity for somewhat modernising the character of the services, has had some peculiar experiences. His idea was for the people to repeat the Lord's Prayer after him, and to chant a C.M. hymn, in order to impart a little variety into the musical service. His proposals certainly cannot be considered very revolutionary; on the contrary, to most minds they would seem to be extremely moderate. Some of the members, however, vehemently opposed these alterations, and unfortunately lost their temper and behaved in a disgraceful way to their minister, who has been a faithful pastor to them for many years. This unkind treatment became the topic of discussion in the neighbourhood, and as a token of sympathy and esteem, friends belonging to the Church of England and the Roman Catholic Church made a presentation to the minister and his family. This generous act was very greatly appreciated, as may be presumed. Further, a gentleman who then had in his gift a living in the Church of England worth £400 a year offered it to the minister if he cared to accept it. As this was more than quadruple his present income, the temptation was great; but he was staunch to his principles, and declined the offer. Such a man deserves a high place in public estimation.

THE death of Mr. W. I. Palmer, of Reading, is a serious loss in many ways. Amongst his numerous good works he provided the funds for carrying on a high-class concert for working people every Saturday evening. A small charge was made for admission, but this certainly did not cover expenses, and the deficiency was always paid by Mr. Palmer. We trust such an excellent institution will not be allowed to drop.

At a chapel in South Wales a band of about twenty players takes part in every service. A few months ago the former leader of a travelling show who had settled in the neighbourhood offered his services as a cornet player. This offer was accepted, and such an influence had the minister over him that in a short time the man was admitted a member of the church.

SEVERAL Nonconformist choirs in the neighbourhood of Clapton have formed themselves into a choral society under the title of The Clapton Philharmonic Society. We wish the new venture long life and prosperity.

DR. WILLIAM HENRY LONGHURST has just completed the sixty-fifth year of his association with the music at Canterbury Cathedral. So lengthy a period of uninterrupted service is extraordinary. Dr. Longhurst entered the choir of Canterbury Cathedral at the age of nine, on January 6th, 1828, under Highmore Skeats, and at Canterbury he has ever since remained. When his boy's voice broke, he was in 1836 appointed lay clerk, assistant organist, and master of the choristers, and on the death of Jones in 1873 he became titular organist of the cathedral.

THE Bishop of Ripon has expressed to Harry How of *The Strand Magazine* his opinion of orchestras in churches. He says: "In the old days men used to play in the churches and never expected to be paid. The condition of life since then has very much changed. If every man will bring his instrument to church as a personal act of homage to the glory of his Maker, by all means let us have it. Yes, let us have orchestras in churches if you will, but I don't want the man to go into a place of worship with his fiddle-case under his arm and the idea in his mind that he is going to take part in a mere performance."

WE are glad to hear that the two officious gentlemen who have been trying hard to disturb the musical arrangements in a church near Manchester have been dealt with in a firm and proper manner. Their proposal to "manage" the choir by a committee was treated with contempt by the choir, and a vote of confidence was passed in favour of the organist, who for fifteen years has successfully conducted the musical arrangements of the church. This rebuff did not suffice. One of them next wanted to practise on the organ, which the organist refused. An appeal was then made to the deacons, who upheld the organist's decision. Not content with that, the aspiring player actually had the audacity to bring the matter before the church, but with the result that he was promptly and decisively silenced. It is by such officious nobodies as these that the peace of many a church is ruined.

THE Book of Music for the City Temple Choral Festival Service on Tuesday, March 14th, is now

ready, and can be obtained from Mr. T. R. Croger, 114, Wood Street, E.C. Choirs willing to take part are earnestly invited, but a prompt intimation is requested.

THE Book for the Crystal Palace Festival of the Nonconformist Choir Union, on June 17th, is in the press, and will probably be ready in a few days.

Music in the Sunday School.

(Continued from page 13.)

I HAVE been requested to say a word or two on

THE DUTY OF INDIVIDUAL TEACHERS IN RELATION TO SCHOOL MUSIC.

In reply, I would submit that the teacher's part is—

1. To take his or her share in sacred song.
2. To encourage suitable elder scholars to seek membership in the choir.
3. To enforce the duty and privilege of consecrating the voice to the service of God.
4. To attend choir practice as often as opportunity serves.
5. To manifest interest in the efforts of the choir and other scholars to improve their singing, and render service to their own and other schools.

Returning now, in accordance with the "inversion" proposed, to Sunday-school music itself, as distinguished from agencies for its culture, I would remind you of our third axiom—that the worship of the school should be a preparative for that of the congregation. From this I think we may conclude that the tunes sung in the *latter* should be used, more or less extensively, but always in a considerable degree, in the *former*. Of course if the congregational tunes are humdrum and heavy, or otherwise depressing, they must be discarded; but such cases are few, and every year grow fewer. We should do our utmost to encourage the voluntary attendance of our boys and girls, and especially our senior scholars, on the worship of their own sanctuary, and next to a sympathetic minister and winsome elders I place familiar music. For hymns of ordinary metres, I should certainly select a large proportion of the tunes from those sung in the church. For the less usual metres, and for hymns with "refrains" and "choruses," a wider field of choice lies open; and here the taste and industry of the choirmaster and other officers interested in the school worship—as, indeed, who should not be?—will have full scope. Tunes so gathered should be inserted in a MS. book provided for the purpose, and presumably growing richer year by year.

I turn now, in the last place, to the illustrations of those principles which, as I have already submitted, should, in my humble judgment, regulate the selection. These were, you will remember, that we should seek in tunes intended for the young the qualities of *Simplicity*, *Brightness*, *Freedom*, and *Hope*; or that which in music corresponds to each of these youthful characteristics.

1. *Simplicity.*

The progress of musical culture in this country is seen in the character of the psalm tunes and anthems

which are coming into general use in our congregations, and are no longer the perquisites of surpliced or unsurpliced choirs. Many of our modern tune and anthem books include compositions which need skill, study, and practice for their correct rendering, and when this is withheld the results are painful to sensitive hearers. But chromatic passages, so-called "fugues," and complex harmonies are as unsuitable for young singers as Professor Bain's metaphysics for a board-school juvenile. We will take an example of a tune which appears to us to fulfil the requisite conditions.

Illustration, *Chichester* ("Sunday Scholars' Tune Book").

2. *Brightness.*

This quality is even more essential than the previous one; for if young people, many of whom acquire at their daily schools the art of reading music in one or other notation, thoroughly like a tune, they will manage eventually to surmount moderate difficulties. But dullness is an unpardonable fault. Of course, much depends on time and style; but *St. Mary's* and *St. James, Bedford* and *St. Magnus*, meritorious as they are, seem too staid and sober for young voices, unless sung with exceptional skill and power. (I do not forget *St. Ann's*, at the Albert Hall.) Moreover, they are not young people's tunes at best; and when taken at double speed, in order to lighten them, one is apt to think of Leech's cartoon "Mr. Organ-man, can you play a polka?" "No, marm, but I can play a psalm tune quick!" Let heavy tunes be reserved for adult use or special occasions. Let it be noted, however, that brightness is not a synonym for *frivolity*; and adapted secular music almost always results in the latter. Reverence is annihilated when a tune suggests words from which all devotional or earnest associations are excluded. The most cheerful of our melodies should be "kept for the Master's use," not borrowed from the opera, the music-hall, or even the drawing-room.

Illustration, *Gratitude* ("Sunday Scholars' Tune Book").

3. *Freedom.*

We have heard much of late years about child piety, and many have been the cautions and injunctions enforced upon preachers and teachers not to expect adult piety in a boy or girl. This counsel has its application to sacred music in the Sunday school. There, also, a freedom, as well as a simplicity and a brightness, which are so difficult to retain after the noontide of life, should prevail unchecked. Tunes with "repeats"; tunes with "refrains" and "choruses"; tunes of rapid and untrammelled movement,—all such are allowable, because seasonable. In the reaction against the "florid" style which prevailed during the eighteenth century in church and chapel, the "purist" school (whose creed was expressed in the axiom "A note to a syllable") swept away not a little that deserved more careful preservation than some of their own humdrum productions. I will ask for one familiar tune as an example of freedom without that vulgarity which occasionally usurps its place.

Illustration, *Normandy* ("Sunday Scholars' Tune Book").

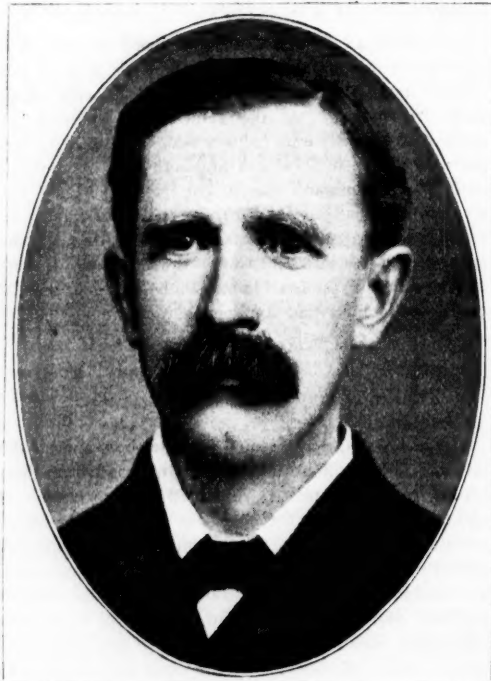
4. *Hope*

On this head I need say but a word or two, as it concerns and is manifest in the hymns we sing in our schools more obviously than in the tunes with which they are united. At the same time, there is an onward-looking style of melody which seems a fit expression of the hopefulness of youth and of youthful piety. The forward march, the rallying round the standard, the battling for the right, the loyal fidelity to cause and Leader, the confident hope of victory, the prospect of the victor's crown—these are sentiments which, when expressed in music, befit the ardour of youth, and should find expression in their services of praise.

Illustration, "Chant aloud the glory" ("Music Leaflets," 275).

When Pandora had opened the fatal box, and all the miseries which afflict humanity had escaped from their prison, Hope, we are told, remained at the bottom. I should like this to be the case this evening. Notwithstanding all the trashy, though often well-intentioned, ditties which have been introduced into congregations and still more largely into schools, during the present century, and even the second half of it, I am unfalteringly hopeful as to the future of the service of praise. And this because of the rapid improvement in musical knowledge and taste, as shown in congregational psalmody; the fuller recognition of music in the home; the active and salutary influence of the Tonic Sol-fa Association, the London Sunday School Choir, our own Cantata Choir, and similar associations; the vast and increasing amount of good and easy sacred music issued in printed form; and, above all, the deeper conviction, manifested in all sections of the Church, of the claims of its service of praise upon mind and heart and voice.

PRACTICE V. THEORY.—Every experienced teacher knows that he will find confirmed habits in all choirs and singing classes. Some of these habits will need correcting and new ways of singing taught. To do this the teacher will be obliged to practise the reforms he wishes to bring about over and over and over. Speaking of the changes once or twice, with a little practice, will do but little good. It is the reviewing process that tells. This proves the statement that "practice is better than theory." A little needed theory and a large amount of correct practice is the true doctrine. Unnecessary theory and unscientific practice are but rubbish in the singer's mind. Occasionally the teacher is obliged to show his knowledge of theory, in order to satisfy a few members of his class who are always dissatisfied unless the instructor uses a large number of technical terms and airs his musical knowledge. Many young teachers fail by being too anxious to please this class of would-be critics. But this policy does not pay in any way, unless the teacher is wise. Better adapt his instruction to the wants of the class as a whole.



Music at Prince's Street Congregational Chapel, Norwich.

WE imagine there can be no more fitting place than Norwich for students of the Liberation question to pursue their studies. The place simply swarms with churches of the Establishment, there being in all some fifty of them within the city boundaries. Most of these churches are dismal, dirty, dilapidated, half-deserted, and all of them are damp. However, at some period or another, and at some hands, they have undergone the ceremony of consecration, and their every flint is sacred. Of course, there is also within the city boundaries the inevitable chapel, and the one that forms the subject of this article has presumed to raise its head—and shoulders—immediately between the walls of two of the before-mentioned churches. We say shoulders advisedly, for by its side stands the Lecture Hall, a handsome and spacious building containing a fine gallery and numerous class-rooms.

For about a quarter of a century the congregation of Prince's Street Chapel has enjoyed the ministrations of the Rev. George S. Barrett, B.A., one of the leading ministers in the denomination, and always regarded as the bishop of his own immediate district. Repeated attempts have been made to induce Mr. Barrett to undertake work elsewhere, but so far without success. Mr. Barrett is a hard worker, and can be depended upon for zeal in any good cause. He is a lucid, intelligent, and powerful preacher, and, moreover, a fine lecturer. He possesses an extremely musical voice when used in its softer tones, and he need never force it, for it is of a quality which reaches. Of the two sermons and lecture which we heard him

deliver we did not lose a word. Mr. Barrett has one of the finest sets of buildings and rooms connected with any Congregational church in the kingdom, and every part of the premises is in constant use. In the spacious and well-appointed parlour, where the choir practices are held, there is an upright grand piano by Broadwood. There is a flourishing night school, attended by some hundreds of mechanics once a week; an enormous sewing school, attended by about three hundred factory girls, who are taught to cut and make their own clothes, the material for which is purchased for them at cost price. These institutions go on besides the usual societies connected with almost every dissenting church. Then there is a crowded P.S.A. every Sunday. The place teems with life and activity, and affords an extraordinary contrast to the inertia of the many dull and gloomy old churches by which it is surrounded.

We visited Prince's Street Chapel on a dismal November morning. As Mr. Barrett edited the "Congregational Church Hymnal," we expected to find the music here of a very high standard. In some respects we were much pleased; but some parts of the musical service are, we venture to think, open to criticism. To begin with, the organ is a small two-manual instrument, scarcely powerful enough for the building, without any composition pedal to its swell, and, if we remember rightly, no octave couplers. We could not find the maker's name, but were informed it was by Willis; if so, it is by no means a modern Willis. It is situated in a bad position so far as the choir is concerned, the organist being seated some twelve feet above and behind the choir, who are below the pulpit platform. The sound waves therefore have to strike the opposite end of the building and be deflected upon the choir, and this is more than sufficient to account for the want of simultaneous attack of choir and organ which we observed, and which was particularly noticeable in the chants and anthems. The instrument possesses some very effective soft stops, which the organist, Mr. F. R. Underhill (whose likeness we give herewith), knows well how to utilise, and we quite enjoyed his playing of the *Andante tranquillo* from Mendelssohn's Third Sonata as an opening voluntary. Mr. Underhill is also the choirmaster, and is very popular. He possesses true sympathy with his work, selects and plays his voluntaries with care and judgment, and is always happy in the expression of his accompaniments. We observed that he wisely exercises his own judgment, and does not in all cases follow the marks of expression indicated in the Hymnal. For instance, in hymn No. 374, both organist and choir began the fifth verse *piano* instead of *forte*, as marked.

The choir numbers some thirty members when they are all present; but on the occasion of our visit Mr. Barrett announced that there were vacancies, so perhaps they ought not to be judged as a complete organisation. Certain it is that they were not strong in tone in the morning, especially the male portion, although we noticed an improvement in the bass in the evening. Our choirmasters scarcely ever know what their singing strength is

going to be until they see the choir in their places. A wet, cold, or foggy morning, a neighbouring mission, a Bank holiday, a weak pulpit supply, or a strong one elsewhere, are some of the influences which not infrequently thin our singing ranks. In a cathedral city like Norwich it is an easy matter to contrast the systems of paid and voluntary choirs, for within three minutes' walk of Mr. Barrett's church there exists a choir, the singing strength of which is never reduced by any cause short of sickness or death. Far be it from us to argue in support of a change which would convert our Congregational choirs into hirelings, but we should certainly like to see some force in operation by which our ministers and choirmasters could always depend upon having the same body of singers at their back. Cannot our choristers determine this question themselves by feeling more keenly the responsibility and importance of their service in aiding the efficient carrying on of public worship?

Of course, the book in use at the Sunday services is the "New Congregational Hymnal." A chant and an anthem, besides four hymns, are sung at each service. The chant we heard in the morning was No. 22, to Barnby. This was rather unsteady, the choir not being all together nor with the organ. We venture to suggest, too, that a shorter pause on the thick-typed syllable would be an improvement. The time was also rather slower than we are accustomed to. In fixing the speed at which a chant should be taken, it must be borne in mind that whatever precedes the raised type is mere recitation, for which no time is expressed in the music. Good recitation is good reading. Now there are fast and slow and medium-pace readers, all of whom may read well and enunciate distinctly. But many choirs and congregations take the reciting portion of a chant slower than any one could possibly read it properly.

The anthem in the morning (No. 75, Garrett's Jubilate in F) suffered somewhat from want of force and vigour in the unison passages, nor was it taken nearly up to the marked metronome time. In the evening there was also a short unison passage in the anthem, in which we could easily distinguish more bass. Probably there was a reinforcement of a voice or two.

The anthem in the evening was No. 59, Stainer's "O Dayspring," which went very well indeed, and showed cultured training. The hymns were Nos. 445, 745, 443, and 446, and were all sung heartily and well, and at a proper steady congregational pace. In the evening everything seemed to go better—hymns 506, to Langran's tune, and 374 especially so; and the sermon, upon the text "Jacob have I loved and Esau have I hated," was quite a masterpiece, and was listened to throughout with rapt attention. A larger choir would probably be an improvement to the singing; and a choir which already numbers amongst its members ladies of the position and influence of Mrs. Cozens-Hardy and Miss Colman (the daughter of the well-known member of Parliament for the city of Norwich) should have no difficulty in increasing its strength.

Music in the Scottish Churches.

(FROM OUR OWN CORRESPONDENT.)

THE death at Edinburgh of Mr. F. W. Bridgman removes a musician who was for many years well known as an organist in the capital. Born in the island of Jersey in 1833, he spent the greater part of his life in Edinburgh, where indeed he made his *début* as a pianist at the early age of seven. After studying at Leipzig, he appeared as a soloist and conductor in London and the provinces, but finally settled in Edinburgh in 1862. As a pianoforte accompanist he had few equals, and his services in that capacity were always in request. He was also an expert on the English concertina, and made a speciality of a Scottish selection on that instrument which was always popular. For more than a dozen years, and up to the very last, he acted as accompanist at the Glasgow City Hall concerts, and until this year he was accompanist at Messrs. Paterson's orchestral concerts. He was organist successively in three Edinburgh churches, but was perhaps most appreciated at College Street U. P. Church, where his devotion to duty was most marked. The various societies with which he was connected have resolved to establish a memorial, to take the form of a yearly competition in pianoforte playing among pupils attending the Edinburgh Ladies' College, where the deceased musician taught for many years.

Dr. A. C. Mackenzie has been in Edinburgh conducting the first performance of his *Dream of Jubal*, and the local Society of Musicians, under a cloud of tobacco smoke, have drawn sundry interesting reminiscences from the eminent composer. Dr. Mackenzie, as most people know, once occupied the humble post of precentor in St. George's Parish Church, Edinburgh, and he confesses that a visit to the capital always makes him moralise on the old and withal happy days. "I am," he says, "conscious of the old feeling creeping over me. This is the place where I spent at least ten years of my life, trotting out and in, doing the various professional duties which were mine at the time, training the choir, quarrelling with the minister, and generally managing between us to get the better of him." Thus it would seem that even eminent composers are not exempt from the trials occasionally associated with the management of a church choir.

And that reminds me of a little matter which occupied the attention of Lanark Free Church Presbytery the other day. It appears that the choir of Lesmahagow had first petitioned the Kirk Session, complaining that the minister had come to a choir practice, and had given utterance to some "unseemly expressions." What the "unseemly expressions" were or the particular ground for their utterance we have not been told. In any case, the Kirk Session replied by dismissing the choir without giving them an opportunity of replying to the charges that had apparently been brought against them by the minister. Accordingly, the local presbytery were next appealed to. In the result, the minister made an explanation to the effect that, being angry, he had perhaps been also over-hasty, and had made "injudicious remarks," and the matter ended by a shaking of hands all round. The moral would seem to be that ministers who have a tendency to lose their temper and to make "injudicious remarks" should stay away from choir practices.

Some time ago there was considerable correspondence in the local newspapers about brightening up the praise in the Edinburgh Free High Church. The general feeling seemed to be that the time had now gone by when the psalmody should be conducted without the aid of an instrument, and a concession has now been made by the introduction, "on trial," of an American organ. Some years ago the opinion of the congregation was taken as to the desirableness of

introducing instrumental music. The voting showed a preponderating feeling in favour of the change, but in deference to the usual noisy minority it was deemed prudent to drop the proposal for a time. Recently the question was again brought forward, and circulars were issued to the congregation, asking, first, whether they approved of the proposal, and, secondly, whether, if they did approve, they were in favour of an American organ costing £100, or a pipe organ costing about £500. Unfortunately the people showed so little real interest in the matter that out of a membership of six hundred only about one hundred and fifty filled up the circular, and the American organ has been put on trial in the meantime while the remainder of the congregation are making up their minds. It is to be hoped that a really first-class pipe organ will ultimately find a place in the church.

Mr. W. H. Locker has just resigned the choir-mastership of Greenside Parish Church, and has been presented with a case of silver fish knives and forks. Mr. Locker is a native of Birmingham. He received his musical training from his brother, Mr. T. G. Locker, a well-known musician of the midland metropolis, and also from Mr. Henry Philips, the celebrated baritone. Mr. Locker was a teacher of music in Birmingham till 1873, and sang at the principal concerts there as tenor vocalist. In that year he removed to Alloa, on his appointment as choir-master at St. John's Church. He has been at Greenside for about two years.

Mr. W. M. Miller, of Glasgow, is contributing to *The Scottish Pulpit* an excellent series of articles dealing with the praise service at selected churches in the West. An account of the compositions and hymns sung is given in every case, and the criticism is at once fair and discriminating. In a letter dated from Edinburgh Mrs. Ann Ross Cousin, the authoress, tells the story of the composition of that favourite hymn "The sands of time are sinking." It was written in the Free Church Manse at Irvine about the year 1854. "I wrote it," says Mrs. Cousin, "as I sat at work one Saturday evening; and though I threw it off entire at that time, it was the result of long familiarity with the writings of Samuel Rutherford, especially his letters. It first appeared in *The Christian Treasury* as a poem of nineteen verses, under the title of 'Last Words of Samuel Rutherford.' I had then no idea of its being used in an abridged form as a hymn."

J. CUTHBERT HADDEN.

The New Organist.

By a series of circumstances ordinary enough in themselves and a weariness of the flesh to tell of, there has fallen into the hands of the present writer a number of letters which throw a curious light upon a brief period of a certain young organist's career. These letters it is proposed here faithfully to transcribe, but to the proper understanding of them it seems necessary to furnish some slight preliminary account—not of the writers themselves, for so much of their personalities as one needs to know is revealed in their letters; but of the antecedent circumstances to which those letters owe their existence. In my humble faculty of prologist, therefore, I would beg the indulgence of my readers while, as briefly as I may, I set forth in round unvarnished tale a fragment of indisputable history.

In a little country town a little company of godly folk had been wont to worship in quiet, humble fashion. Having at length outgrown in numbers the meeting-house where for many years they had lifted up the

voice of praise, they, in the person of their duly constituted leaders, entered into negotiations with an architect and a builder, and in no long time found themselves in proud possession of an edifice which was in every respect but the ventilating apparatus an agreeable product of architectonic skill. Into this new temple accordingly they transferred themselves and their belongings, after an imposing dedicatory ceremony which realised a shoal of threepenny-pieces, and a bazaar at which men cheerfully paid three shillings for threepenny-worth of rubbish.

Among the things of old time that had escaped ruthless destruction at the migration, and that found places in the new-garnished fane, was an organ. Once it had been a fairly well-looking piece of furniture; indeed, it had been purchased by a worthy deacon on the recommendation of its outward appearance. But now the gilt of its front pipes—which had mouths, but spoke not—was sadly tarnished, and the knobs that once had borne legends of some import to the understanding eye were now fellows in hopeless illegibility. But among the people of old time who had survived the abandonment of their early home was one man for whom those faded knobs still had a charm. For did not his memory reach back to the day when this same poor broken thing had arrived in all the glory of second-hand polish, and when each knob clearly told—what was not always the whole truth about itself? And the man had grown old day by day with the organ; they were old friends, if friendship can exist where all the knowledge is on one side and all the service on the other; and the man would still bend lovingly over the yellow jagged keys, and smile as he turned to ask any one who perchance had remained if that flute were not sweet or that "oby" a miracle among its kind.

But the new house soon had new inmates. The hearts of the authorities soon beat with joy, and the talk at their meetings soared a higher flight, as seat after seat was booked to the new-comers. Those townsfolk who before would have thought it unbecoming to enter the low door of the little Bethel in the byway, now in the full light of day mounted the steps of the temple of hewn stone that rose so proudly on so eligible a site.

And with new inmates came new ideas—not all at once, but gradually, and working like the little leaven. A hint was dropped here, a chance word fell there, and by-and-by it was actually said openly and without fear that there was burning need for a new organ. At that time an election of officers was taking place, and the new board was a harmonious combination of new blood with such of the old as found union possible. And the new board passed a resolution, interviewed an organ-builder, and in no great time had pledged the community to the expenditure of £500.

Now it happened on this wise. At the meeting of the worthy gentlemen called to decide the matter definitely, the secretary produced a letter sent him by the organ-builder aforesaid, in which that craftsman said that he had heard of the step the officers proposed to take, and begged to assure them that their esteemed order, should they so favour him, would have the best attention. No one knew anything about organs; but

the senior officer, a man of weight, strongly advised the committee to entrust the applicant with their order, for he knew him, he said, and his father before him, and he would go bail for his capability and moderate terms. The fiat had gone forth, and no one dared, had any one cared, to utter a dissenting word. So it came to pass that the new building was, in an incredibly short space of time, adorned with a new organ, which raised its very handsome pipes high towards the roof, and which was appointed to give forth its first public sound at the touch of a master-hand.

Meantime, the old organist had been trembling within himself. His organ, his familiar friend, the crony whose every crank and crotchet he knew with the matured knowledge bred of the closest intercourse, was to be snatched from him, and its place usurped by an instrument of modern mode, one that would be strange to him, and coy to respond to his tentative proposals, and full of a consequential youthful arrogance which would jar uncomfortably on the sober humility years had cherished in him. But the old man was distressing himself needlessly; for when his old favourite was removed, and the litter of the un-integrated successor strewn the vacant floor, he was told one day, in written terms the suavity of which before he came to the point struck him with a curious chill, that after such and such a day his services would no longer be required. The poor old man stared blankly at the fatal lines. "Not play the organ?" his lips muttered,—playing the organ was life itself to him; and when the day came which closed his official career, he went to his home a stricken man. Folk said his heart was broken. He did not die at once; he went back to his little music shop, where he sold cheap songs and fiddle-strings, and lingered a year or so, feeble in body, absent in mind, his stumbling speech haunted by scraps of childish prattle about his organ; and then one day he was found with a smile upon his lips—and he was buried.

And here let us end the prologue.

AUSTIN BRAND.

I.

From HORACE GALLAGHER, formerly student at the Royal Musical Institute, to CHARLES CASSOWARY, Professor of the Organ at the same.

"August 1st, 18—.

"MY DEAR MASTER,—

"When you said that you would be glad to hear of my future doings in our profession, I did not think I should so soon have something to say. But I am glad to tell you that I have my first appointment. Hurrah! It is only a dissenting chapel; but, as you used to tell me, one mustn't despise small beginnings, and it's all good practice.

"I got it hand over hand, I can tell you. Of course there was an advertisement, which I answered—organist and choirmaster, £30 a year. And there was a competition. I was one of four selected. The other three were muffs; but so were the judges. I found that out at once. They were the deacons—six of them, if you please, with seven members of the congregation thrown in as make-weight. Not a man of them knew anything about music; for when it was my turn to play

I asked 'em what they'd have—Bach, Guilman, or Smart. They looked at one another. 'Let it be something smart, decidedly,' said one of them, rubbing his hands and smiling. The senior deacon, wise man, did not venture to display his ignorance, but said he would leave it to me. But one of the committee suggested that an air with variations would be very nice, so I played that old 'Men of Harlech' that you used to shiver at. It fetched 'em. You should have seen their heads wag at one another as they recognised the air, and their feet going on the floor. Then I had to play a hymn tune while the choir sang—oh, such a choir! Well, not to tire you out, I was appointed on the spot.

"The week after, I took my first choir practice. It was as good as a pantomime. I never saw such a miscellaneous lot in my life. There were two or three quite old ladies, one with a neat little corkscrew curl each side of her face, and the dearest little rosebud of a mouth, and the benignant expression of countenance imaginable; but voice—my dear sir, she had none. There were several younger ladies, very talkative and much inclined to giggle, and a lot of men of all sorts and sizes and ages. And the row they made! The old hens simply screeched the high notes; the tenors were for all the world like men calling greens in the street; the basses—I can find no words to describe them. After a bit I tried the men alone, and walked round 'em as they sang. There was one fellow pretending to sing tenor, but I didn't hear a note. His face was set in a perpetual grin, which drove me mad. There was another who seemed to be floundering in deep water, so I asked him what he was. 'Oh,' he said, 'I'm not particular; I'll do a turn at tenor or bass just as you like.' Vastly obliging. There was another man who I found would sing whatever caught his ear most—now treble an octave lower, now bass, now a mixture of all parts.

"You may be assured that it will not be very long before I do a little weeding. The decent voices shall remain, but out the others go, neck and crop. One of the men actually contradicted me. We were doing 'The strain upraise,' and came to the mountains thundering forth sonorous. Of course I said, pronounce it *sonorous*; but the impudent fellow told me Mr. — somebody or other—the late organist, I believe—told them it was *sonorous*; and I let him down a peg or two. I told him I was now organist, and Mr. — had nothing to do with it; and I let 'em see I was going to be master.

"I must stop, for my hand aches. You may be sure I will let you know how things go on, and depend on it I'll make the choir sit up.

"Yours sincerely,

"H. GALLAGHER.

"P.S.—I'm going to give 'em a dose of Bach (*bark*!) on Sunday."

II.

From C. CASSOWARY to DR. BOSSWELL, Principal of the Royal Musical Institute.

"August 3rd, 18—.

"MY DEAR BOSSWELL,—

"Many thanks for yours. I am enjoying my holiday immensely. . . . I heard from young

Gallagher the other day. He has an appointment at some dissenting chapel. The dissenters have my deepest commiseration. The fellow is a perfect nincompoop. I enclose his letter.

"Yours,
"C. C."

(To be continued.)

Nonconformist Church Organs.

POPLAR WESLEYAN CHAPEL, LONDON.

Built by Hill & Sons.

Great Organ.

	Fect.
1. Double Open Diapason	16
2. Sub-Bass	16
3. Open Diapason	8
4. Open Diapason	8
5. Stopped Diapason	8
6. Octave	4
7. Quint	6
8. Octave Quint	3
9. Super Octave	2
10. Fourniture (3 ranks)	—
11. Sesquialtra (3 ranks)	—
12. Mixture (2 ranks)	—
13. Contra Trumpet	16
14. Grand Posaune	8
15. Clarion	4

Swell Organ.

16. Bourdon	16
17. Open Diapason	16
18. Open Diapason	8
19. Dulciana	8
20. Stopped Diapason	8
21. Stopped Diapason (Bass)	8
22. Octave	4
23. Suabe Flute	4
24. Octave Quint	3
25. Super Octave	2
26. Sesquialtra (3 ranks)	—
27. Hautboy	8
28. Cornopean	8
29. Clarion	4

Choir Organ.

30. Claribel	8
31. Stopped Diapason	8
32. Viol de Gamba	8
33. Hohl Flute	8
34. Wald Flute	8
35. Gemshorn	4
36. Super Octave	2
37. Piccolo	2
38. Cremona	8
39. Fagotto	8

Pedal Organ.

40. Open Diapason (wood)	16
41. Open Diapason (metal)	16
42. Octave	8
43. Super Octave	4
44. Octave Quint	6
45. Trombone	16

Couplers.

46. Swell to Great.	49. Pedal to Swell.
47. Swell to Choir.	50. Pedal to Choir.
48. Pedal to Great.	

Three Coupler Pedals to Great.
Two Coupler Pedals to Swell.

On Accompanying Hymn Tunes.

By ORLANDO A. MANSFIELD, MUS. DOC. T.C.T., F.C.O.,
L.T.C.L., L. MUS. L.C.M.;

Author of "Hymn-tune Cadences," "On Giving Out Hymn Tunes," "The Virtuosity of the Great Composers," etc., etc.

In these days of organs and organ-playing he would be but an indifferent observer who might venture to assert that the king of instruments is not an important factor of our modern musical services. For whether these services be simple or elaborate, the organ plays a prominent part; while, from the fact of its undisputed supremacy over the realm of instruments, it cannot be relegated to a subordinate position. And even if such a position were possible, it would be little less than a degradation to allow an instrument possessing such capabilities and facilities for expression and effect to degenerate into a mere Titanic pitch-pipe. The position of the organ in our service of praise is one of independence and importance, and in proportion as this fact is realised so much the more will the beauty of our musical services be enhanced. In fact, the devotional and artistic effect of our choral worship is largely dependent upon the skilful manipulation of our organs, which can be so handled as to make or mar any service from the simplest upwards. An organist's first duty must therefore be to treat his instrument according to such methods as shall make it a help and not a hindrance to public worship; and as the organs in our churches are more frequently heard in accompaniments to the voices than in the capacity of solo instruments, we take it that any hints we may be able to give with reference to organ accompaniments will be generally acceptable, the more so in this case, because the particular branch of organ accompaniments of which we hope to speak is perhaps the most common and the most extensively practised. Owing to the unique position occupied by the English hymn tune, accompaniments to hymn tunes are required in the simplest services; and by the measure of success attained to in these accompaniments the ability of the average organist is popularly estimated.

At first sight it would appear as if the organ accompaniment to a hymn tune were a task involving little consideration and less skill. But it must be remembered that none but the most inefficient organists play the hymn tune continually and exactly as it is written. To ensure smoothness on the one hand, and to avoid thinness on the other, special treatment has to be assigned to repetition notes and to the incomplete harmony and wide intervals presented by the vocal parts. For instance, in the simplest method of accompanying hymn tunes—that in which the upper parts are divided between the hands upon the manuals and the bass played by the feet upon the pedals—a perfect *legato* can only be obtained by tying together one or more repeated notes in the inside parts. When repetitions occur in alto and tenor simultaneously, it is generally sufficient to combine them in one part only. On the other hand, repetitions in the melody or bass should, as a rule, be distinctly iterated; in fact, the regular march of the pedal bass prevents dragging among the voices more effectually than the employment of the

staccato on the manuals. With reference to repeated notes in the melody, Dr. Hopkins remarks: "As such notes present no melodic movement, but only rhythmic progress, congregations have on that account a tendency to wait to hear the step from a note to its iteration announced before they proceed; so that if the repetition note be not clearly defined, hesitation among the voices is apt to arise, and the strict time is lost."

In accordance with the foregoing, the opening bars of *St. Peter* should be played thus:—



It will be observed that in the second bar of the above the repetition notes which occur simultaneously in alto and tenor are only tied in the former part, this being quite sufficient "to steady and connect the organ tone." But if repetition notes occur in all the parts of two chords, the first of which is dotted, it is generally desirable to strike all the notes in the second chord (a), a practice not necessary when the second chord is not an exact repetition of the first (b):—



Our readers will of course understand that the above are to be regarded more as suggestions than rules, because the *legato* must vary in accordance with the size and musical capabilities of the choir and congregation, a crisper style of performance being necessary when the voices exhibit a tendency to drag, a smoother when the *tempo* is not in danger.

With reference to phrasing little can be said in this article. As a general rule slight breaks should be made at the occurrence of commas or other stops in the poetry, e.g.:—

"Holy, Holy, Holy! Lord God Almighty";

but, in the case of nouns in apposition, this rule is more honoured in the breach than in the observance, e.g.:—

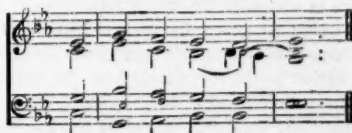
"Jesu, my Lord, my God, my All."

Nor can much be said about registering, except to urge upon young organists the necessity for the employment of a sufficient number of 8-ft. stops. In cases of flattening the addition of a 4-ft. register frequently acts as a restorative of the pitch, and is a far more useful and less obtrusive method than the well-nigh useless one of piling on the swell reeds. The judicious use of the swell pedal in passages which seem to demand a *crescendo* is always effective, provided the bass is such as can be pedalled by the left foot alone. But it should be remembered that the organist whose right foot appeared to be glued to the swell pedal while his left performed a fearful and wonderful *staccato* on the lowest octave of the pedal-board is

now, or soon should be, a *rara avis* if not an extinct species. The organ touch should be firm and incisive; and while the registration should be sufficiently powerful to support and encourage the voices, violent contrasts should be tabooed. Special hymns need special treatment; but a good plan is to have certain combinations for employment in passages from hymns which express definite sentiments—e.g., great diapasons coupled to swell reeds for passages denoting praise, soft 8 and 4 ft. on choir for passages denoting supplication, etc. Perhaps it may be our privilege to return to this point in a future article, and suggest some methods of accompaniment suitable to hymns of a special character.

Before leaving this branch of our subject attention should be directed to the relief obtained by accompanying a verse or a passage of a hymn entirely upon the manuals without the use of the pedals. Interest can be maintained, and variety again secured, by playing the tenor (especially when of a melodious character) upon the great organ, the treble and alto and the pedal bass being taken by the right hand and feet respectively upon another and softer combination. This involves no rearrangement of the vocal parts; but when it is desirable to bring the melody into greater prominence recourse should be had to what is known as the "solo style," explained in our article "On Giving Out Hymn Tunes."*

As the hymn tune is written for voices and not for instruments, it frequently happens that the progression of the vocal parts leaves an interval between two or more of them, which, when played on the organ as written, produces a thin, feeble, and bald effect, particularly noticeable at the cadence. To obviate this difficulty an additional part is temporarily interpolated, the harmony for the time being consisting of five parts, e.g., the closing bars of *St. Peter*:—



It will be at once inferred that these additional parts, as well as the doublings of existing parts (to be explained hereafter), require some knowledge of harmony, but not more, we venture to think, than the average organist ought to possess. Sometimes the additional part takes the form of a pedal or sustained note, inverted or otherwise. This can generally be accomplished with good effect when a phrase commences and concludes upon the chord of the tonic or that of the dominant. Here are two examples, one of a tonic pedal below, the other of a sustained tonic above the vocal parts:—



* Vide NONCONFORMIST MUSICAL JOURNAL, October 1882.



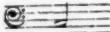
In some passages consisting of simple tonic and dominant harmony a double pedal or combination of pedal and sustained note may be employed, e.g. :—



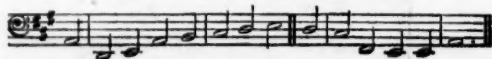
Occasionally a free part may be added above the treble, forming with the vocal parts a regular five-part harmony :—



It is said that the late Henry Smart was extremely partial to these effects; and, in fact, a study of the organ part to his "Choral Book" (Boosey & Co.) would be of great value to any who may be in doubt as to what additions and doublings are of common occurrence in organ accompaniments to hymn tunes.

Another method of amplifying the ordinary four-part harmony is to double one of the existing parts, the treble or alto in the octave above or below, the bass only in the octave below, or the tenor only in the octave above. The latter is unusual, for the simple reason that the alto and treble are generally so close together that it is almost impossible to place any part between them. On the other hand, the playing of the bass by the pedals an octave lower than written, the left hand taking that part (and the tenor) on the manuals at its stated pitch, is a very common practice. The process is simple enough when the vocal bass does not run lower than , but if this compass be exceeded

care must be taken that at the point where the doubling ceases and the return is made to the original pitch no awkward interval of melody is made in the part itself, nor any forbidden progression such as hidden fifths or octaves indulged in between the bass and the treble parts. As an example of what an experienced organist *might* do in this way, we would refer our readers to the well-known tune *St. Stephen* (B.T.B., 53). Here the bass of the first two lines could be pedalled an octave lower without any transposition, but the last two lines would probably be taken thus :—



It should be understood that these doublings must only be used occasionally, and rarely indeed upon an instrument possessing a well-balanced pedal organ.

When a rich, fine bass is required without having recourse to the pedals, a good effect is obtained by drawing a 16-ft. stop in addition to the usual registering, and—transposing the tenor part so as to bring it within the compass of the right hand—doubling the bass in octaves where possible :—



This is somewhat in the style affected by our English organists before the establishment of the present compass of manuals and pedals.

The doubling of the treble in the octave above would be simple enough, as far as the compass of the modern organ is concerned, but the left hand would have to take the alto and tenor parts as in the solo style. Melodies containing wide skips cannot well be treated in this way, on account of the difficulty experienced in playing the octaves *legato*. This is a useful method for employment when there is danger of flattening on the part of the voices; but care should be exercised in the selection of the stops, so as to avoid any suggestion of shrillness or a thin, screamy tone.

Provided the treble voices are perfectly sure of their part, there is no more effective doubling than that of the alto in the octave above. This can always be done when consecutive fourths do not exist between the treble and alto, as these, when inverted, would produce consecutive fifths. Sometimes the part above the melody may consist of alternate doublings of the alto and tenor, interspersed by the occasional introduction of a free part :—



Here care must be taken to see that there are no consecutive fourths between the tenor and either of the parts above it. As doublings of the treble and alto in the octave below are intermittent rather than continuous, it is thought that one example will suffice :—



Had we not already far exceeded the limits of our space, we should like to have made a few suggestions as to the accompaniment of, or addition of harmonies to some of the numerous unison passages to be found in our modern hymn tunes. This, however, we must defer until a more convenient season, concluding this paper by reminding our readers that the examples shown herein are given as showing what *may* rather

than what should be done. The possible is not always the beautiful, and the effect of some of the methods of accompaniment we have been describing is in inverse proportion to the frequency of their employment. When tempted to the too frequent introduction of free parts and doublings, we should do well to remember that

"Sweets grown common lose their dear delight."

Special effects should be reserved for special occasions, otherwise we shall surfeit rather than satisfy our unfortunate auditors.

A STORY OF MOZART AND BEETHOVEN.—When Ludwig Beethoven first visited the Austrian court he was sixteen years of age. Well provided with letters of introduction to the Emperor Joseph, he proceeded alone to the palace, determined to play his way into the affections of the monarch. Admitted to the palace, he was met in an ante-chamber by a very civil gentleman, who told him that the Emperor could not well receive him then, but would be glad to have him present himself that evening for an audience in the Augarten. Attracted by the quiet and friendly demeanour of this person, young Beethoven engaged in conversation with him, and presently discovered that he was the Emperor's barber, a discovery arising from the stranger's casual admission that he "shaved the Emperor every morning." "Tell me," demanded the youth, "is he indulgent or severe?" "That depends," answered the barber; "when it comes to music matters he is strict enough." "Yes, I know what that means," said Beethoven sneeringly; "he plays the piano a little, and strums away on the violoncello, and composes sonatas; but, between you and me, these big people don't carry their music studies very far, after all." This honest expression of opinion seemed to amuse the barber mightily; he simply roared with laughter. That evening, at the appointed hour, Beethoven came to the Augarten and was shown into the music-room, where the Emperor and a friend were seated in conversation. Intense was the young musician's horror to learn that the supposed barber and the Emperor were one! But the Emperor took the joke with such amazing good humour that Beethoven, for his part, was willing to forgive and forget. He seated himself at the piano, and at the Emperor's request improvised on a theme from Mozart's *Zarastro*. This he did so remarkably that his auditors were delighted. The Emperor's companion could not restrain his joy; running across the room, he threw his arms about the youth, crying, "Such taste! such skill! The youth who can so interpret the thought of another composer will one day be a great master in the art himself!" "Ah, but the air itself is so beautiful," said Beethoven; and then he added, "Mozart's music is divine!" "My lad," cried the Emperor, beaming with delight, "do you know whom you are talking to? It is Mozart himself to whom you have been playing, and whose lips have just predicted the great future that lies before you!"

TONIC SOL-FA ASSOCIATION.—The annual meetings of this association were held on the 21st ult. Mr. Rotheram read a paper in the afternoon, and a discussion followed, in which Messrs. A. L. Cowley and W. G. McNaught took part. Dr. Turpin presided at the evening meeting. Professor Shuttleworth and Mr. J. Spencer Curwen gave addresses. Music was rendered by Mr. Proudman's choir.

BURTON-ON-TRENT NONCONFORMIST CHOIR UNION.

THE members of the above Union held their annual social gathering in the New Street Baptist Schoolroom on the 13th ult., when upwards of seventy members and friends assembled. Prior to supper being served, various games were entered into heartily. After supper a very interesting ceremony took place. Mr. W. Thompson, acting as chairman, spoke of the pleasure it was to him to preside, and of the interest which he always took in the affairs of the Union, and expressed his best wishes for its future success. He then called upon the Hon. Secretary, Mr. W. G. Hutchinson, who, having alluded to the recent marriages of the conductor, Mr. John Frost, and the organist, Mr. Joseph Windsor, proceeded, on behalf of the members, to present each gentleman with a handsome marble timepiece. In doing so, he spoke in high terms of the way in which each gentleman had placed his services at the disposal of the members, and stated that no sooner was it known that they were about to be married than the members expressed a strong desire to show in some way their appreciation of their services. Each timepiece bore a suitable inscription. Messrs. Frost and Windsor having each made a brief reply, and Mr. Thompson having been thanked for presiding, the remainder of the evening was spent in a most enjoyable manner. The Union continues to do a good work in Burton, and the Secretary was able to report at the recent annual meeting that the receipts during 1892 had reached £50, and that there remained a balance in hand of over £5. Since then the 1892 festival music has been repeated as an invitation concert, and the collection taken amounted to £9.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

CITY.—On the 16th ult. Darnton's sacred cantata *Victories of Faith* was given by the London Sunday School Cantata Choir, at the Sunday School Union, Old Bailey, with Mr. Binns conducting and Mr. D. Sinclair at the pianoforte. The solo portions were ably rendered by Miss K. Birt and Mr. C. Wood. There was a good and appreciative audience, representing the Metropolitan Sunday Schools.

DULWICH.—The usual Christmas choral service was held in Emmanuel Congregational Church, on Friday, December 16th, when the church was well filled with a large and appreciative audience. Handel's *Messiah* was once more rendered by a choir and band of nearly one hundred performers. The principals, Miss Drake, Mrs. W. H. Hunnex, Mr. F. Williams, and Mr. G. Jarvis, fulfilled their several parts with distinction, and the chorus was in excellent form, showing marked improvement since last year. The instrumentalists largely contributed to the general effect, and the whole reflected much credit upon the conductor, Mr. J. W. Lewis, the esteemed organist of the church.

ISLINGTON.—On Wednesday, December 28th, an excellent performance of *The Messiah* was given at Union Chapel. The choruses were well sung by the members of the Psalmody Class, and the solos were entrusted to Miss Emily Briggs, Miss Lizzie Jones, Mr. Miles Mole (who took the place of Mr. Charles Chiley, absent through indisposition), and Mr. Bantock Pierpoint, all of whom deserve high praise. Mr. Fountain Meen presided at the organ with his well-known skill, and

was ably assisted by Mr. W. Morrow, the eminent trumpet player. Mr. R. Williamson conducted.

KENTISH TOWN.—The authorities at the Congregational Church took full advantage—in common with many nonconforming places of worship—of the coincidence of Christmas Day falling on a Sunday last year to hold Christmas festival services. The enthusiastic organist—notwithstanding four days' hard work playing and directing music at a bazaar, held for the purpose of reducing the debt on the Congregational Church Schools Hall, within a fortnight previous—found time and made opportunity to rehearse two good festival services. In the morning hymns "Christians, awake" (88), "O come, all ye faithful" (83), "Joy to the world" (90), "Hark! the herald angels" (84), from the Hymnal, and Sir John Stainer's "O Zion, that bringest good tidings," were sung. During the offertory Mr. Smerdon gave a capital rendering of Gounod's *Nazareth*, with male voice chorus to the last verse. In the evening hymns "Praise, my soul, the King of heaven" (10), "Hark! an awful voice is sounding" (92), "As with gladness men of old" (98), and anthem 54, "There were shepherds" (C. Vincent), from the Hymnal; in addition a carol, "It came upon the midnight clear," and two choruses from *The Messiah*—"And the glory" and "Hallelujah Chorus." During the offertory Mrs. Hawkins sang very effectively "The Star of Bethlehem" (Adams). At each service Stainer's "Sevenfold Amen" was sung. Mr. A. J. Hawkins, organist and choirmaster, presided at the organ, and the Rev. James Wayman preached the sermons.

POPLAR.—Mr. Arthur Bayliss (late organist and choirmaster of Wood Street Chapel, Walthamstow) has been appointed to a similar position at Trinity Congregational Church, after competition.

PROVINCIAL.

BURTON-ON-TRENT.—Messrs. Root and Bradbury's popular cantata *Daniel* was recently given in the Guild Street Congregational Church with great success. The principal parts were allotted as follows:—King, Mr. John Frost; Queen, Mrs. Hutchinson; Azariah, Mr. Windsor; Sister, Miss Smith; Daniel, Mr. Hutchinson; President, Mr. J. W. Rowland. An excellent band assisted and contributed much to the successful rendering of the cantata. Mr. W. M. Iliff presided at the organ, and the choirmaster, Mr. W. G. Hutchinson, conducted, while the choir was augmented for the occasion by several members of the local Choir Union. A large audience assembled and heartily applauded the efforts of the performers. The proceeds were devoted to the Organ Fund.

CHESTER.—At the recent Eisteddfod the Northgate Street Congregational Choir, conducted by Mr. Robert Knowles, and accompanied by Miss Emily Denson, won a prize of £5. Mr. Emyln Evans, in adjudicating, spoke of the choir as follows: "The rendering of the anthem was exquisite, and the interpretation of the sentiment was perfectly realised. Both as to quality of voices, purity of tone, balance of parts, intonation; of words, light and shade, tone and pitch, the portrayal of the sentiment of the words and music, he had nothing to say, except that this was a marvellously good performance, an exceptionally good performance. He did not believe it could be beaten—he would not say it could not—but he did not think it could be beaten at any local contest, or perhaps at a national one. He did not know where this choir came from, but he knew where the prize went to, and that was wherever this choir did come from."

FROME.—An organ recital was given in Wesley Chapel on December 26th by Mr. T. Grant, the pains-taking organist. Vocal music was ably rendered by Miss B. Grant and Mr. P. Deggan.

JARROW.—On December 21st the choir and orchestra connected with the St. Kildo Presbyterian Church,

Weir Street, performed a new cantata, entitled *Star of the East*, by W. H. Maxfield, Mus. Bac., and a miscellaneous selection of music, in the church, which was crowded to overflowing. Dr. J. Johnstone Weir presided. The soloists were:—Miss P. Lambert Hebburn (soprano), Angel Mary; Mrs. Christie (contralto), Jewish Maiden; Mr. C. Anderson (alto), Mr. A. R. Scott (baritone), Mr. J. Harley, of St. Paul's (bass), Mr. A. Anderson (tenor), Shepherds and Wise Men. Mr. J. W. Anderson, of Jarrow, ably fulfilled the duties of conductor, and the cantata was performed in a creditable manner, considering that the choir and band were rather weak in numbers. The second portion of the programme was of a miscellaneous nature, and consisted of the following:—Solo, "Eternal rest," Mr. Harley; duet, "Fall, fall, ye mighty temple," Messrs. Anderson and Harley; anthems, "Sing, O sing" and "Cry out and shout"; solo, "The children of the city," Mrs. Christie; duet, "The Lord is my Shepherd," Miss Lambert and Mr. Anderson; solo, "Simeon," Mr. A. R. Scott; and Mozart's *Twelfth Mass*, choir and orchestra.

LLANELLY.—On Tuesday, the 10th ult., Mr. E. Minshall gave an organ recital in Park Church (Rev. H. Elvet Lewis, pastor). The vocalists were Miss Ceinwen Jones, R.A.M., and Madame Jennie Thomas, both of whom sang remarkably well. Miss Griffiths (the organist of the church) and Mr. D. J. Maybery accompanied very efficiently.

MANCHESTER.—Miss Annie Holt, organist of Grosvenor Street Independent Chapel (and pupil of Mr. William Mullineux, F.C.O., organist of Bolton Town Hall), has passed the Trinity College examination in senior organ-playing, held in December last.

NEWCASTLE-ON-TYNE.—A fine three-manual organ, built by Messrs. Harrison & Harrison, of Durham, was opened on Sunday, the 15th ult., by Dr. A. H. Mann, organist of King's College, Cambridge. Dr. T. B. Stephenson, Principal of the Children's Home, preached to crowded audiences. The choir sang Dale's *Te Deum*, Handel's "Hallelujah Chorus," and Sullivan's "Sing, O heavens." Dr. Mann gave an hour's recital on the new organ after the evening service. On the following evening Dr. Stephenson lectured on "How may Divine Worship be improved in Methodist Churches?" Musical illustrations were given by the choir, conducted by Mr. J. M. Gibson, organist and choirmaster of the chapel. On Wednesday, the 18th ult., a fine recital was given by Mr. J. M. Preston, organist of St. George's Church, with Miss Fanny Davis as vocalist, to a large and enthusiastic audience. On the 22nd ult. Mr. G. F. Vincent was the organist who gave a recital after the evening service. His programme consisted of selections from the works of Smart, Grieg, Bach, Mendelssohn, Guilmant, and Vincent.

OAKENGATES.—A Christmas musical festival was held on Christmas Day at the Congregational Church. The pastor (Rev. W. Gee), who combines with his duties that of choir-leader, arranged a full programme for each service. The afternoon was entirely devoted to a musical service of pieces bearing on the season. The rendering of the music for the day indicated that choir, organist, and leader had been doing hard practice for the occasion. Solos were rendered by the pastor and Mr. F. G. Ferriday, of Wednesbury. The subjects of sermons were:—Morning, "The Group around the Holy One"; Evening, "No Room for the King." All the musical pieces, except solos, were taken from the "Congregational Church Hymnal," which proved to be a musical library in itself for such a festival.

STAINLAND (NEAR HALIFAX).—The organ in the Independent Church has recently been enlarged by Messrs. Young & Sons, of Manchester. A third manual—choir organ—of four stops, and several other speaking registers and couplers, have been added, so that the instrument now contains thirty-three stops. The reopening took place on December 26th, when Dr. A. L.

Pearce, of Glasgow, gave a splendid recital in the afternoon. In the evening *The Messiah* was performed, and recitals on the organ given by Mr. S. E. Worton, R.A.M. (Hon. Cert.), of Elland, who has drawn up the specification for the enlargement of the instrument. His programme included: *Grand Chœur, Salome*; "Caprice," Capocci; "Tema con variazioni," S. E. Worton; and an "Impromptu." The chapel was crowded, and although the performance occupied over three and a half hours, the great majority remained to the close.

SUTTON COLDFIELD.—At the Congregational Church on December 25th the services were largely choral. In addition to Advent hymns, in which the congregation joined, the choir rendered the anthems, "Adeste Fideles" (Novello), "Let me now go even to Bethlehem" (Hopkins), "Thus speaketh the Lord of hosts," "Like silver lamps" (Sir J. Barnby); also the carols "Once in Bethlehem of Judah," from the "Children's Hymnal" (Maunder), "The First Nowell," and "It came upon the midnight clear" (Sullivan). The rendering of these anthems and carols was not a musical performance, but the offering of praise for God's best gift in glad and grateful song. Appropriate discourses were given by the pastor, Rev. J. Shillito, and the whole services were bright, praiseful, and devotional. General indebtedness was felt and expressed to Mr. F. C. Hathaway and the choir for their help in the offering of praise.

TUNBRIDGE WELLS.—The new organ at the Baptist Tabernacle was used for the first time on Sunday, December 25th, when the organist, Mr. F. Brackett, played with great taste and effect. On the following Wednesday afternoon a splendid recital was given by Mr. Wm. C. Everett, A.R.C.M. (Colchester), the Rev. J. Smith presiding, when the following programme was rendered:—Hymn, "O worship the King"; concerto B flat (1st movement) (Handel); Adagio Cantabile (E. J. Hopkins); anthem, "Praise the Lord" (Elvey); air (with variations), "Adeste Fideles" (Melville); allegretto (Rheinberger); song, "The Star of Bethlehem," Mrs. Bagwell; Marche Nuptiale (Guilmant); Cantilène (Salome); anthem, "The radiant morn" (Woodward); Tempo di Minuetto (Guilmant); Sonata da Camera (Allegro, Romanza, Allegro Maestoso) (A. L. Peace); evening hymn, "Glory to Thee, my God, this night." The congregation are fortunate in having a gentleman of so much musical ability as Mr. F. Brackett to lead them.

Correspondence.

(We shall be glad to receive communications from any of our readers on questions likely to be of general interest.)

THE CONGREGATIONAL AND BAPTIST UNION COMMITTEES.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—Complaints have occasionally been made that the Service of Praise is a subject that receives very scanty consideration in the meetings of the various Unions, owing chiefly to the apathy of the respective committees. Would it not be well for those who are interested in Church Music to try and secure the election of one or more of their number on the Committees, that the interests of this important part of our public service may be duly cared for? Nominations for election should be sent to the Secretary of the Congregational Union before March 15th, and to the Secretary of the Baptist Union before March 31st. The Secretaries would, no doubt, supply all necessary particulars as to nominations.

Yours, etc.,

A. J. D.

Reviews.

WE have received the following from Mr. E. Donajowski, Castle Street, W. :—

Short Organ Pieces. By C. M. Bailey, F.C.O. 2s. net.—This book of nineteen pages contains nine short and for the most part easy pieces, well suited as introductory voluntaries. No. 5, Adagio, is specially pleasing.

Series of Anthems. 2d. each.—Six numbers are before us, and of these we can recommend "The night is far spent" (G. F. Vincent) and "In Thee, O Lord, I put my trust" (J. H. Hinton).

Ye Little Birds. A Part-song. By Arthur Berridge. (Patterson, Sons, & Co., 152, Buchanan Street, Glasgow. 3d.)—A dainty, melodious part-song that will be popular with choirs.

Four Songs. By J. P. Attwater. (Messrs. Patey & Willis, 44, Great Marlborough Street, W. 4s.)—"Sleep" is a very effective song with most appropriate accompaniment.

Hercules. A March for the Organ. By H. G. Trembath. (The London Music Publishing Company. 4s.)—An exceedingly good march of the kind.

Il Lago. Romance for Violin and Piano arranged for the Organ. By H. G. Trembath. 4s.)—A very pretty melody excellently arranged.

Lazarus of Bethany. An Oratorio. By Geo. Shinn, Mus. Bac. (Hart & Co., 22, Paternoster Row. 2s.)—Mr. Shinn has the happy knack of writing popular music, which is at the same time thoroughly good and free from serious difficulties. This, his latest vocal work, will find much acceptance amongst church choirs and choral societies. The choruses are bold and effective, especially "Blessed be the God and Father," "Tis the Lord of life and light," and "But thanks be to God." The solo-writing is melodious and well suited to the words; we may specially mention "Helpless and lonely" (contralto), "Awake, thou that sleepest" (soprano), and "O glorious Truth" (bass). The quartet "Blessed are the dead" is really charming. Choirmasters in search of new works should certainly look at this oratorio.

To Correspondents.

G. G. F. (Sleaford).—Thanks. But the report reached us a month after date.

W. L.—Harmonic flute.

C. J. T.—We should advise you to adopt the song from Beethoven.

SONGSTER.—Augener & Co., Newgate Street, E.C.

C. R.—No. 17 Best's "Organ Arrangements."

The following are thanked for their communications:—F. J. (Hull); C. T. S. (Tenby); V. M. (Shrewsbury); J. S. D. (Dover); W. S. (Bury); R. L. (Derby); A. R. (Plymouth).

Staccato Notes.

SIR ARTHUR SULLIVAN has left Monte Carlo for Roquebrune, where he will remain for the spring.

AUSTRALIA seems to be a favourite country for professional vocalists just now. Madame Antoinette Sterling is going there on tour in the spring.

THE following musicians are to be made Honorary Doctors of Music at Cambridge in May:—Tschaikowsky, Max Bruch, Saint-Saens, Grieg, and Boito.

A "UNION of Graduates in Music" has been formed, Sir John Stainer being President of the Council.

MONS. GUILMANT has been made a *Chevalier de la Légion d'honneur* by the President of the French Republic in recognition of his musical genius.

A FOUR-MANUAL organ is being built on the Hope-Jones' electric system for the Blind School in Liverpool.

MADAME PATTI has declined an offer of £1200 per night for a tour in Brazil.

A YOUNG violin player—Miss Alice Maud Liebmann—has made a very successful *début* at Princes' Hall.

The Golden Legend is to be performed by the scholars of the Guildhall School of Music in the spring.

MR. RISELEY, of Bristol, has been offered a professorship at the Royal Academy of Music.

MR. BOOSEY, the founder of the Ballad Concerts, died on the 13th ult.

MESSRS. NORMAN BROS. & BEARD have been awarded the Gold Medal for church organs by the committee of the South African and Kimberley Exhibition. The corporation of Port Elizabeth have purchased the Kimberley Exhibition Organ for the sum of £2000, and have instructed Messrs. Norman Bros. & Beard to erect the instrument in the Feather Market, which is the finest concert hall in South Africa.

THE annual conference of the Incorporated Society of Musicians was held in London last month. Sir John Stainer, Dr. Mackenzie, Dr. Hiles, Mr. Prout, Mr. McNaught, and Mr. H. W. Carte took a prominent part.

THE December examinations of the London College of Music resulted in a large increase of candidates on the numbers for December 1891. During 1892 nearly 2000 more candidates were examined than in 1891, making a total for the year of almost 6000. Local examinations were held at Cardiff, Newcastle-on-Tyne, Liverpool, Manchester, Belfast, Rotherham, Birmingham, Greenock, Aberdeen, Shrewsbury, Oxford, London, and many other places. The Examiners included the members of the Special Board of Examiners appointed by the London College of Music to supervise its examinations: viz., Drs. Westbrook, Verrinder, Horton Allison, and Allum, Mr. A. J. Caldicott, Mus. Bac. Cantab. (Principal of the College), Mr. G. A. Holmes (Director of Examinations), Dr. F. J. Karn, Mus. Bac. Cantab. (Vice-Principal), Mr. Harry Dancy, F.C.O., Mr. Seymour Smith, Mr. T. S. Learne, Mus. Bac. Oxon.

Accidentals.

SAID a Boston minister, speaking at a "Christian Endeavour" meeting in Plymouth Church, Brooklyn, commenting on the perfunctory air which pervaded certain places of worship: "Some churches are too exclusive to deserve the name 'Christian.' I attended such an one a short time ago. When I entered no one took the slightest notice of me. I stood a little time, and then took a seat. It was an elegant building of course, lavishly decorated in every way—a rich Brussels carpet, fit for a palace, and there was gold enough on that ceiling to have endowed an orphanage. The service opened with an anthem by the quartet. The soprano lady began it. The words were, as near as I could hear them: 'I—get—a—hundred—a—week, hundred—a—week; I—get—a—hundred—a—week; I—get—a—hundred—a—week.' She opened very softly and sweetly; then a gentle swelling, leading gradually to a crescendo, rising higher and higher, bringing out her finest notes, until at the end she fairly screeched, 'I—get—a—hundred—a—week.' Then the theme was taken up by the alto—a beautiful, soft, round, mellow-toned voice of an insinuating character, still singing, 'I—get—a—hundred—a—week.' Next

the tenor took up the subject, ascending to heights unknown, singing, 'I—get—a—hundred—a—week,' until I thought I just saw his coat-tails disappearing through the ceiling, and a faint, 'I—get—a—hundred—a—week.' The bass then took up his turn, and descended to the depths below, singing, 'I—get—a—hundred—a—week,' in fine sonorous tones of power and grandeur, not to be equalled in that city, any way. This was followed by the whole quartet singing together, 'We—get—a—hundred—a—week,' now in a gentle whisper, now in a shout, racing and scampering one after another, but all the while singing, 'We—get—a—hundred—a—week; we—hundred, hundred, hundred, hundred, get—hundred—week—hundred, we—week, get—we, get—week, we, we, we, get—week, get—week, get—week, a—week, week, week, hundred, we—get—week—a, week—a, week—hundred, week—a—week, we—get—a—hundred—a—week, Amen, Amen, we—get—hundred—a—week, hundred a week, hundred a week, we—get—hundred—a—week—Amen, Amen, Amen, Amen.' So ended the anthem. The chief deacon beamed down the church to take up the collection, and I thought I saw on his back, 'We are the people,' and you could tell by the tone in which the pastor read the lesson that he was conscious of receiving five thousand dollars a year."

OUR CHOIR.

Who soars so high on music's wing,
When wide she opens her mouth to sing,
And giggles at the slightest thing?
Our soprano!

Who finds the places in the books,
Convulses us with funny looks,
And never once gets "off the hooks"?
Our alto!

Who stands in danger day by day
Of being carried clean away
By pretty girls? Well, I've heard say,
Our tenor!

Who giveth forth a ponderous tone,
One which can all but stand alone
On firm foundation of its own?
Our basso!

Who touches lovingly the keys,
And draws forth sounds which charm and
please—
Born in a castle o'er the seas?
Our 'comp'nist'!

It is a quintet to admire,
Untouched by jealousy's fierce fire—
To be engaged? Who wants to hire
Our choir?

THE Rev. Russell Conwell tells a story of a young organist who constantly offended the taste of the congregation by playing solemn tunes to joyous hymns, and *vice versa*; but being the son of a deacon, was thus shielded from open criticism. However, he ultimately laughed himself out of his post. It happened thus: There was to be a Sunday-school entertainment in the form of a panorama, and of course the organist was asked to give a little music as the pictures passed. As they approached that illustrating "The widow's cruse of oil," the organist struck up "The little brown jug"; to the picture "The return of the prodigal son," he played "When Johnny comes marching home"; and to the "Raising of Jairus' daughter," he played "Sally come up." He became the object of ridicule, and was forced to give up soon after this.